



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

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## Re-Investigating The Contribution Of Handloom Artisans In Transmission Of Knowledge

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### INTRODUCTION

Art refers to a diverse variety of human creations, activities, and expressions that are either appealing or attractive to the finer senses or bear some impact to the mind of an individual. Accordingly, art encompasses a huge range of forms, visual and performing. Craft is the handwork of people, done aesthetically, imparting a touch of elegance and beauty to it.

India has a great history of art and craft traditions. Each part of the country has its own unique cultural ethos, which is manifested in the handicrafts of that particular region. Indian crafts and handicraft traditions are influenced by local topography, climate, and socio-religious factors. These craft traditions have withstood the ravages of time and numerous foreign invasions and continue to flourish till date owing to the assimilative nature of Indian culture and broadmindedness of the craftsmen to accept and use new ideas.

Indian craft tradition has no parallel in the world, in diversity as well as in technique and use of materials. The craft traditions of India vary from region to region. These crafts cater to the day-to-day needs of the people and also used for decorative and religious purposes.

The history of Indian handicrafts is an old saga. The traces of Indian handicrafts goes back to almost 5000 years from now. The first references to Indian handicrafts can be found from the Indus Valley Civilization (3000 B.C.-1700 B.C.). The craft tradition in India has revolved around religious beliefs, local needs of the common people, as well as the special needs of the patrons and royalty, along with foreign and domestic trade.



The model showing People working and making Indian art



: terracotta craft

Source : <http://www.camelcraft.com/in-dian-art-crafts.html>



textile craft

Source : <http://www.camelcraft.com/in-dian-art-crafts.html>



: metal craft

Source : [bidriware.com](http://bidriware.com)



: bamboo craft

Source : <https://thesandalwoodroom.wordpress.com/2015/03/>

The Indus valley civilization had a rich craft tradition as well as a high degree of technical excellence in the field of pottery making, sculpture (metal, stone and terracotta), jewellery, weaving, etc. A lot of material information from excavations at Harappa, Mohen-jo-daro etc. substantiate the craft tradition of the Indus valley civilization. The craftsmen not only catered to all the local needs but also to the ancient Arabian cultures via ancient sea routes.

The people from the Indus valley civilization laid the foundation of weaving traditions of our country. Ancient texts and archaeological findings verify the rich textile tradition of India. Indian textiles have been popular abroad since ancient times. Weaving in India has been conditioned by geographical, cultural, economic and social factors. A variety of material like silk, cotton, wool, jute etc is used by the weavers.

Sari weaving is the main weaving tradition of India. There is a mind-boggling array of styles and brocades throughout the country, which are rich in design and colour. Mysore, Banaras, Surat, Kanchipuram, Paithan, Chander, Pochampally, etc are some of the important sari weaving centres.

Each era is unique in its distinctive culture. Indian art forms have continuously evolved over thousands of years. In ancient India, various art forms like paintings, architecture and sculpture evolved. The history of art in ancient India begins with prehistoric rock paintings. Such rock paintings can be seen in the Bhimbetaka paintings, belonging to the prehistoric age. Thereafter, an advanced town planning is seen in Harappa and Mohenjodaro, with their centrally planned cities indicating a highly developed architecture. Another remarkable example of sculpture from Harappan civilization comes in the form of the dancing girl from Mohenjodaro.



ancient arts & crafts  
Source : encyclopedia



: embroidery craft  
Source : originalworld.com



: block printing  
Source : travelsintextiles.com

It was followed by a period in the history of Indian art that is important for rock-cut caves and temple architecture. The Buddhists initiated the rock-cut caves, Hindus and Jains started to imitate them at Badami, Aihole, Ellora, Elephanta, Aurangabad and Mahabalipuram. The rock-cut art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences. Alongside the art forms like architecture, paintings and sculpture, there have been evolving, changing, transforming, folk and tribal art traditions in India. These art forms are expression of people belonging to different cultural and social groups of India. It is the expression of people whose life is tuned to the rhythms of nature and its laws of cyclic change and whose life is knotted with natural energy.. The traditions of Indian arts and crafts are rooted deeply in the lap of history. Since Indus-valley civilization in 3000 BC, several forms of arts and crafts have been originated and flourished. A significant development has taken place in the realms of textile, stone crafts, metal craft, painting, music, pottery craft, wood craft and many more. These art forms began as an expression of inner creativity but in later course, they evolved as full vocation. The artifacts were made for different purposes viz. for trade and commerce, royalty and common people. The journey of the development of arts and crafts has passed through several stages involving several beliefs and traditions. These articles portray a vivid picture of the ever-interesting saga of Indian crafts.



handicrafts map of India

The roots of Indian art and crafts are entrenched very deep and they are capable of influencing the generations passing by. The present status of craft in India owes much to the rich craft traditions of the past. Most of the crafts from the past continue to flourish due to their utilitarian nature, their availability to the common people, and popularity in domestic and foreign markets.

There are many communities where the tradition of making the handicrafts have started many centuries ago and still been practiced even today. But due to the problems faced by the community, the artisans are leaving their profession and there are many chances for the handicrafts to become extinct. So, there is a need to encourage the artisans to continue with their professions by safeguarding the ancient tradition of arts & crafts from which is been transmitted from generation to generation.



handicraft artisans  
Source : handicraftartisans.com



handicraft artisans  
Source : handicraftartisans.com



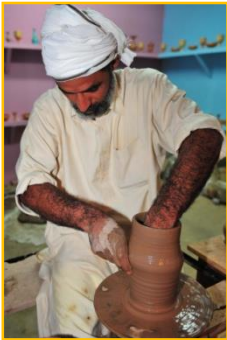


## HANDICRAFT

Handicraft is the "traditional" main sector of the crafts, it is a type of work where useful and decorative devices are made completely by hand or by using only simple tools. It is a traditional means of making goods. The individual artisanship of the items have cultural and / or religious significance. The history of Indian handicrafts goes back to almost 5000 years from now. There are numerous examples of handicrafts from the Indus Valley Civilization. The tradition of crafts in India has grown around

religious values, needs of the common people and also the needs of the ruling elites. In addition to this foreign and domestic trade have also played an important role in the evolution of different craft forms in India. The craft traditions of India have withstood the depredation of time and several foreign invasions and continue to flourish till date. It is mainly due to the open mindedness of the Indian handicraftsmen to accept and assimilate new ideas.

Going back to the Indus valley civilization we find a rich craft tradition and a high degree of technical excellence in the field of pottery, sculpture (metal, stone and terracotta), jewelry, weaving etc. The Harappan craftsmen not only catered to all the local needs but traded with the outside world via sea routes. In the Vedic age (1500 B.C.), we find numerous references in the Vedas of artisans involved in pottery making, weaving, wood craft etc. The Rig Veda refers to a variety of pottery made from clay, wood and metal. There is a reference to weavers and weaving.



: terracotta craft



stone craft



Metal craft images



: weaving craft

In the Mauryan age we find great development in the field of sculpture. In this period more than 84,000 stupas are said to be built in India, including the famous Sanchi Stupa, which has beautiful stone carving and relief work done on it. Numerous sculptures from Bharhut, Mathura, Amravati, Vaishali, Sanchi etc show female figures adorned with a display of jewelry, which continues to inspire contemporary jewelry making. The period between 1st century B.C. and 1st century A.D. was a period of political confusion as a result of foreign invasions. The impact of this turmoil is visible in the amazing Buddhist sculptures from Taxila, Begram, Bamiyan, Swat valley etc.

During the Kushana period Jewelry, sculpture, textile making, leather products, metal working etc. were the main handicrafts that assimilated foreign influences and used them in accordance with the Indian setting. The Gupta age saw rapid advancement in the field of handicrafts and art forms. The murals at Ajanta and Ellora bear testimony to it.

The Medieval period the handicraftsmen flourished in the field of pottery, weaving, wood carving, metal working, jewelry etc. The contribution of the Cholas and the Vijaynagar Empire in the field of bronze sculpture, silk weaving, jewelry, temple carving is simply unparalleled. The Mughal period was the golden period in the history of Indian art, craft and culture. The Mughals brought with them a rich heritage. The Mughals introduced methods like inlay work, glass engraving, carpet weaving, brocades, enameling etc.



carpet weaving  
craft



bamboo craft



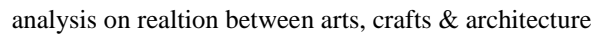
wood craft



carving craft

## ART CRAFT & ARCHITECTURE

Each era is unique in its distinctive culture. Indian art forms have continuously evolved over thousands of years. In ancient India, various art forms like paintings, architecture and sculpture evolved. The history of art in ancient India begins with prehistoric rock paintings. Such rock paintings can be seen in the Bhimbetaka paintings, belonging to the prehistoric age. Thereafter, an advanced town planning is seen in Harappa and Mohenjodaro, with their centrally planned cities indicating a highly developed architecture. Another remarkable example of sculpture from Harappan civilization comes in the form of the dancing girl from Mohenjodaro. The use of symbolic forms in India is as old as the Harappan seals. The fire altars of the Vedic period, with their astronomical and mathematical significance also play an important role in the evolution of the later temples. It was followed by a period in the history of Indian art that is important for rock-cut caves and temple architecture. The Buddhists initiated the rock-cut caves, Hindus and Jains started to imitate them at Badami, Aihole, Ellora, Salsette, Elephanta, Aurangabad and Mahabalipuram. The rock-cut art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences.





## HANDLOOM

A manually operated machine that is used to make authentic fabrics. It was invented during ancient times and been used as it passed through generations. Handloom has lasted through time as it runs completely on human energy.



ancient handloom



: yarn on the loom



## LOOM

loom is a machine or device which is used to produce woven fabric. it is the central point of whole process of cloth production. A loom is a mechanism or

tool used for weaving yarn and thread into textiles. Looms vary

in a wide assortment of sizes. they come in huge free standing

hand looms, tiny hand held frames, to vast automatic mechanical

tools. A loom can as well pertain to an electric line construction

like that of a wiring loom. The main task of looms is to clutch the twist threads under pressure to enable the progress of interweaving of the threads. The loom's system and exact form can differ to

some extent, however it still performs the basic application. A handloom is a simple machine used for weaving. In a wooden vertical shaft looms, the heddles are fixed in place in the shaft. The warp threads pass alternately through a heddle, and through a space between the heddles (the shed), so that raising the shaft raises half the threads (those passing through the heddles), and lowering the shaft lowers the same threads the threads passing through the spaces between the heddles remain in place.

## CLASSIFICATION OF A LOOM

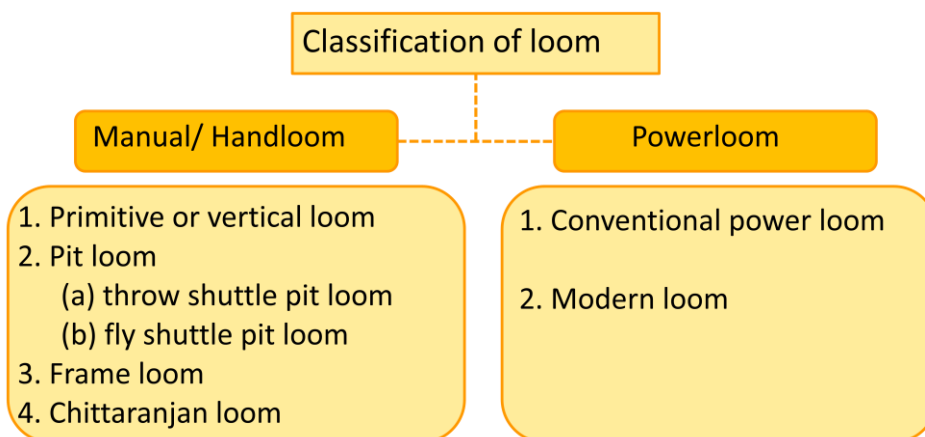
Loom is machine which is used to produce woven fabric. Loom is a mechanism used for weaving yarn and thread into textiles

### PRIMITIVE OR VERTICAL LOOM

The frame is generally sunk into the ground and the work inside the pit by both feet. The framework is of bamboo. This loom had been known to be in use in 5000-6000 years B.C.

This loom is still used for weaving silk pieces, silk shirting and sarees.

handloom used for weaving  
Source : google images



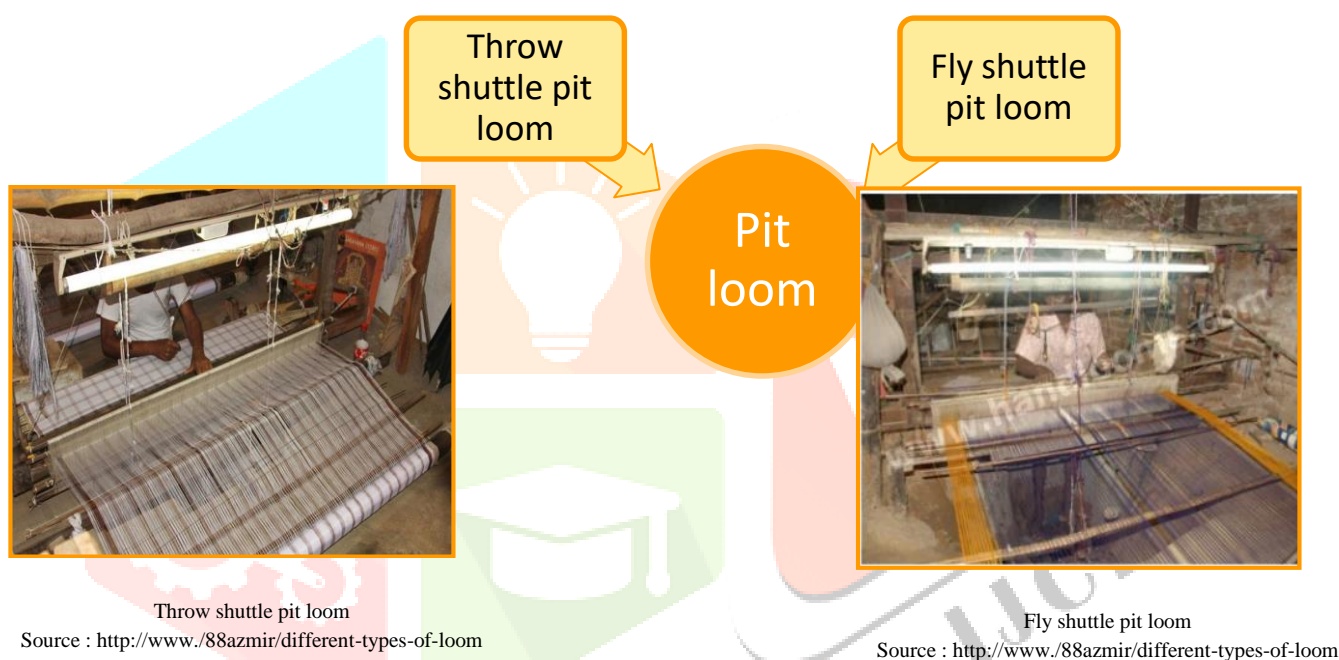


Primitive or Vertical loom

Source : <http://www.88azmir/different-types-of-loom>**PIT LOOM**

This loom is created by sinking four posters into the ground and with an overhang slay.

The thread work inside the pit, so that the warp threads may absorb moisture and better weaving will result.

**FRAME LOOM**

Frame loom is similar to the ground loom. The loom was made of rods and panels fastened at the right angles to construct a form similar to a box to make it more handy and manageable. This type of loom is being utilized even today due to its economy and portability.

**CHITTARANJAN LOOM**

It is made of iron and wood. It is commonly used in Bengal. It is also called as Japani loom



Chittaranjan loom

Source : <http://www.88azmir/different-types-of-loom>

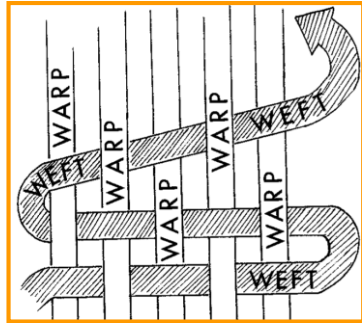
Chittaranjan loom

Source : <http://www.88azmir/different-types-of-loom>

## IKKAT WEAVING

### INTRODUCTION TO IKKAT WEAVING

Ikat, or Ikkat, is a dyeing technique used to pattern textiles that employs a resist dyeing process similar to tie-dye on either the warp or weft fibers. Ikkat is an interesting collage of tradition, history, heritage, modernity and widely known for sarees. It is the place where threads and colours find their way into the hands of skillful weavers and meander into the market as beautiful sarees, dress materials etc. This is a type of weaving where the warp, weft or both are tie-dyed before weaving to create designs on the finished fabric.

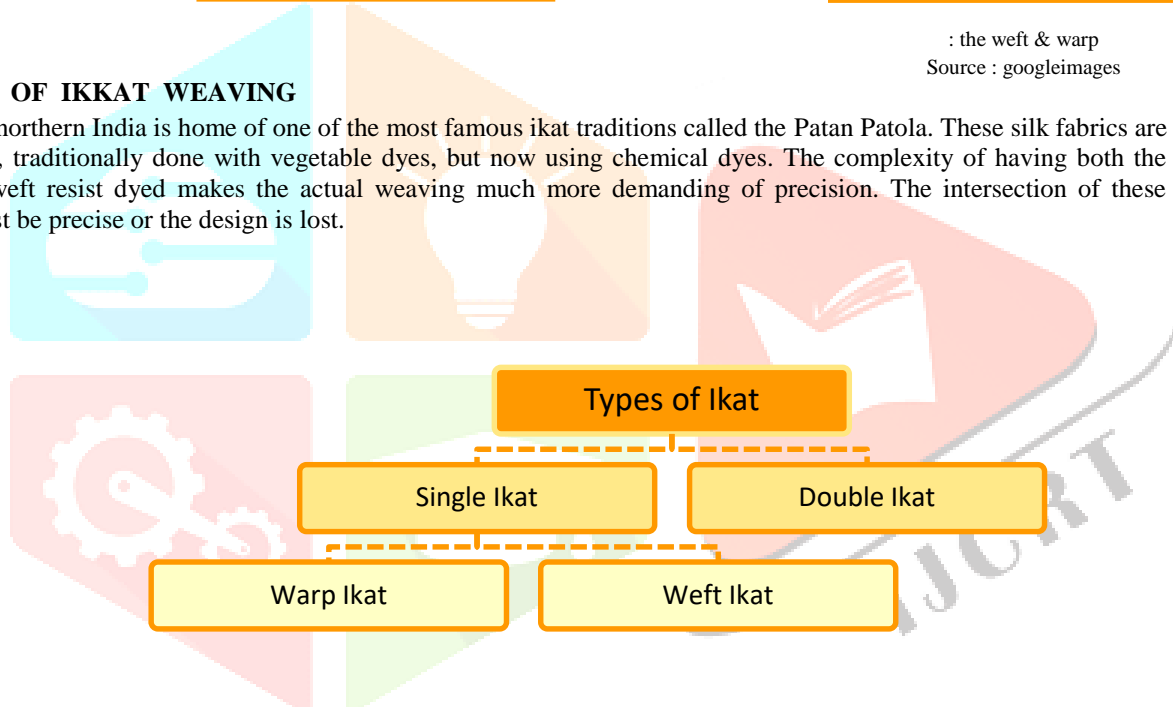


: the weft & warp

Source : googleimages

### HISTORY OF IKKAT WEAVING

Gujarat, in northern India is home of one of the most famous ikat traditions called the Patan Patola. These silk fabrics are double ikat, traditionally done with vegetable dyes, but now using chemical dyes. The complexity of having both the warp and weft resist dyed makes the actual weaving much more demanding of precision. The intersection of these threads must be precise or the design is lost.



### TYPES OF IKKAT WEAVING

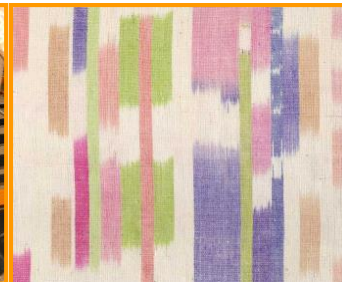
#### SINGLE IKKAT:

Single Ikkat fabrics are created by interweaving tied & dyed warp with plain weft or resisted weft yarns is inserted in plain warp.



Single ikkat

Source : slideshare/typesofloom



Single ikkat

Source : slideshare/typesofloom



Single ikkat

Source : slideshare/typesofloom

#### WARP IKKAT:

Ikat created by dyeing the warp are the more simple to make. First the material, be it cotton, silk, wool or other, is tied into bundles. The bundles are wrapped tightly with thread or some other dye-resistant material- to prevent unwanted dye permeation. The skill lies in the weaver acting essentially as a selective heddle who selectively manually picks up warp threads before passing the shuttle through the resultant "mini- shed". Patterns result from a combination of the warp dye and the weft thread color. Commonly vertical-axis reflection or "mirror-image" symmetry is used to



provide symmetry to the pattern.



warp ikkat

Source : slideshare/typesofloom



: warp ikkat

Source : slideshare/typesofloom

### WEFT IKKAT:

Weft ikkat uses resist-dye for the weft alone. The variance in colour of the weft means precisely delineated patterns are more difficult to weave. Weft ikkat are commonly employed where pattern precision is of less aesthetic concern than the overall resultant fabric. Some patterns become transformed by the weaving process into irregular and erratic designs. Guatemalan ikkat is well-noted for its beautiful "blurs" in colouration.



: warp ikkat

Source : slideshare/typesofloom



: warp ikkat

Source : slideshare/typesofloom



: warp ikkat

Source : slideshare/typesofloom

Double Ikat is where both warp and weft are tie-dyed or more specifically, employs a variety of tie-dye resist techniques. This form of weaving requires the most skill for precise patterns to be woven and is considered the premiere form of ikkat. The amount of labour and skill required also make it the most expensive, and many poor quality imitations flood the tourist markets. Before the weaving is done, a manual process of winding of yarn called Asu needs to be performed.



raw material for weaving



double ikkat

Source : slideshare/typesofloom



double ikkat

Source : slideshare/typesofloom



double ikkat

Source : slideshare/typesofloom

### MAKING PROCESS OF "IKAT":

At first the yarns are boiled with starch and dried.  
Preparing the warp for tie dying.  
Marking of design on the warp carefully with a pen  
on the threads before putting it on the loom.





: marking of design on warp  
Source : the handloom park



: marking of design on weft  
Source : the handloom park



machinery for dying  
Source : the handloom park

First the lightest color is dyed. The rubber strips are put on the design so that the color does not come on them. Repeating the same process as required for the design. Then the strips are removed revealing with the design and texture created by the ties on the woven fabric. Then the warp is stretched separating from each group. Care must be taken in putting the warp on the loom, keeping all the threads in position is necessary for the design to work.



: Tying of rubber  
Source : the handloom park



: Dying of the yarn  
Source : the handloom park



: the warp is been stretched  
Source : the handloom park



Thread joining machine  
Source : the handloom park

Then the threads are attached to reed then weaving is done resulting in beautiful fabrics.



: the handloom at the handloom park  
Source : the handloom park

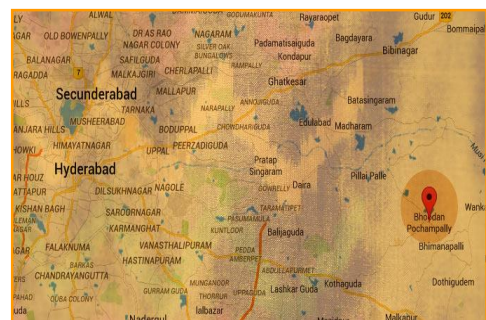


handloom weaver at the handloom park  
Source : the handloom park

## INTRODUCTION TO POCHAMPALLY VILLAGE

Pochampally Saree or Pochampalli Ikat is a saree made in Bhoodan Pochampally, Nalgonda district, Telangana State, India.

They are popular for their traditional geometric patterns in Ikat style of dyeing, where the intricate geometric design finds its way into the hands of skilled weavers and make it to the market as beautiful sarees and dress material. It has found place in UNESCO tentative list of world heritage sites as part of "iconic saree weaving clusters of India".







Telangana is one of the ancient Ikat weaving centres in India, along with Gujarat and neighbouring Odisha. Locally, Pochampally Ikat is known as Pogudubandhu, Chitki and Buddabhashi in Telangana where it is produced, in other parts of India it is popularly known as Pochampally, named after one of the village where it is produced. The weaving centres during ancient period was in Chirala and Jentrpeta towns situated between Vijayawada and Chennai but was discontinued for various reasons. Today, most of weaving takes place in Pochampally village where there are over five thousand looms producing this textile.

Pochampally is an interesting collage of tradition, history, heritage, modernity and widely known for Pochampally Saree. Surrounded by hills, tanks and ponds, and lush green fields, spread-out silk warps, neera tapping from palm trees, mat-making women, open-sky chatrashala houses, a perennially full tank, hills, temples, Vinoba

Mandir - Bhoodan Ashram, and cultural complexes, Pochampally makes up for an exciting destination to spend one's vacation.



Pochampally, a cluster of 80 villages, is the place where threads and colours find their way into the hands of skilful weavers and meander into the market as beautiful sarees and dress material. It is the most typical weaving village in Nalgonda District of Telangana. Pochampally weave is popularly known as ikkat or tie and dye weave. The uniqueness lies in the transfer of design and colouring onto warp and weft threads first and then weave them together. The fabric is cotton, silk and sico - a mix of silk and cotton. Increasingly, the colours themselves are from natural sources and their blends. Pochampally has traditional looms, whose design is more than a century-old. Today this Silk City is home to more than 10000 weaving families in 100 villages.

#### SAREE MAKING PROCESS



Purchase of the Silk Yarn



Washed & Dried



Yarn winding







cotton

Source : handloom park



: Silk

Source : handloom park



: colours for dying

Source : handloom park



: dying machine

Source : handloom park



Weaving handloom

Source : handloom park



: warping wheel

Source : handloom park



: reed machine

Source: Handloom Park



spinning machine

Source: Handloom Park



: spool machine

Source : handloom park



spindle machine

Source: Handloom Park

## SPINNING PROCESS

### Reeling:

The cotton yarn after dyeing is brought for spinning process. Bundle of yarn is placed on the spinning wheel machine. The cotton strand is reeled to spools and the wheel is operated. The workers simultaneously keep joining the broken strands for continuous reeling of the threads. These spools are then sent for warping process.

### Making Spindles:

The yarn is placed on Charka-spinning wheel is transferred into spindles. These spindles are later used to insert into fly-shuttle, which is used in the weaving process.



## TIE AND DYE PROCESS

In Pochampally village, the ikkat weaving is called as chit-ku. Required designs are marked on the prepared warp threads.

According to the designs rubber strips are tied on areas, which should not be dyed, and the exposed threads are dyed with colour. After one round of dyeing those rubber strips are removed and tied on different areas, which should not be dyed again. This step is repeated until all the colours of the estimated design have been dyed on the thread. The dyeing process for tie and dye process is done manually as different colours has to be dyed one by one on the yarn. Plain colour dyeing is done in the dyeing machine as only one colour is dyed for all the yarn.

The machine accepts exactly 50kg of yarn to be dyed at ones, if less the chemical consumption will be heavy and casting will become more on the yarn. Part of the dyeing machine holds a hook in which sample thread is attached to keep checking the colour or shade of the dye. The sample thread is checked regular interval until required colour or shades have been obtained.

This dyeing machine will run for 24 hours at a time for 50 kg yarn. After dyeing the yarn is dried in room temperature and then sent for jointing process.





### Warping

After spinning, the cotton yarn is rolled on the warp wheel from multi-ply spools. The yarn is wrapped manually in a "to and fro" movement aka Aasu. The accuracy of this tying process eventually determines the quality of design produced. After warping the yarn is twisted and folded and sent for weft process. Weft process is done twice, one's before dyeing and another time after dyeing.

### Weft is prepared in two types:

This weft step entails preparation of yarn for resisting dye. The weft yarn is spread out horizontally from a reel on to a special frame, going to and fro between a bigger iron peg on one side and around smaller ones arranged in a semi-circle on the other side. The distance between the big and small pegs corresponds to the width of the finished fabric. This tool for grouping the weft is used typically in the Pochampally area, and not anywhere else. This process is one for dupatta, shall and scarf's.

In another way the yarn is stretched and tied on either side. This process is done usually for saree, bed sheets and dress materials. After weft designs are drawn on weft thread and sent for tie and die process. Yarn is dyed in required colour and dried in room temperature and then again sent for another round of weft process. This time threads are stretched and untangled and rolled and sent for jointing process.



The warping wheel is rotated to prepare a minimum length 18 to 20 meters of yarn.

Source:

<http://www.dsource.in/resource/cotton-sari->

A different method of warping for smaller products like stoles and shawls.

Source:

<http://www.dsource.in/resource/cotton-sari->

: Warp threads are aligned as per the design.

Source: <http://www.dsource.in/resource/cotton-sari-pochampally/tie-and-dye-process>





: Threads from multiple spools are taken and connected to the warping wheel.

Warp is stretched and tied between two poles.

Source: [http://www.dsource.in/resource/cotton-sari-](http://www.dsource.in/resource/cotton-sari-pochampally/tie-and-dye-process)

## WEAVING

The prepared reed is fixed to the weaving loom and weaving process is started. The weaver interlaces the cotton threads of warp. The shuttle passes through the threads to interlock the threads of warp. Artisan use different colours of contrasting threads while weaving to create designs. The portion of woven cloth is wound to the wooden beam, which is located in front of the weaver. After weaving of 6 yards of fabric, the portion of unwoven warp is intentionally left before and after the sari weaving, which is later knotted for fringe. It takes nearly 2 to 3 days to complete one sari. The length of 3 saris warp is loaded into the loom at a time. For bed sheet weaving big handlooms are used. Thus the weaving is completed and sari is folded in traditional manner for the market.



The prepared warp with reed is stretched The bigger loom in handloom factory is setup connected to loom.

threads weaving into saree

to weave wider product and connected to loom.

Source: <http://www.dsource.in>.

Source: <http://www.dsource.in>.

Source: <http://www.dsource.in>.



: Different colours of motifs are obtained by adding external weft threads through spindles

Source: <http://www.dsource.in>.

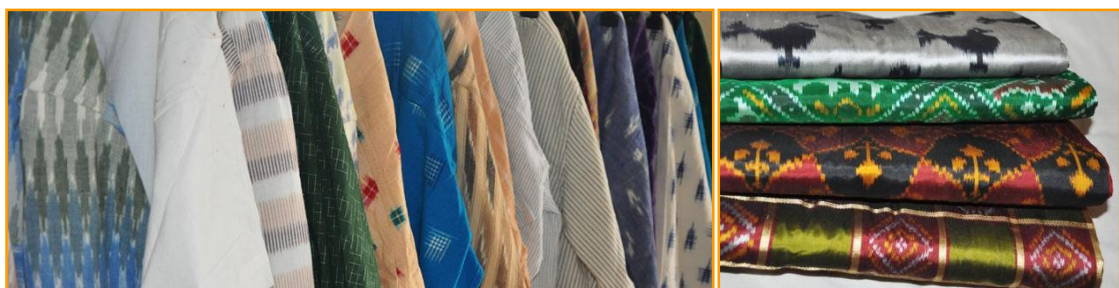
.Source: <http://www.dsource.in>.

## PRODUCTS

Pochampally weaving cluster is mainly concentrated on producing cotton products. Silk saris are produced based on the customer orders.

The unique Pochampally weaving standout for their intricate patterns created by colouring onto warp and weft threads first and then weaves them together in Ikkat style.

Spectacular designs are beautifully composed with combination of vibrant colours and rich count of threads. The range of products includes, silk and cotton sari, scarves, stoles, bags, pouches, sari bags, and women's dress materials. Men's wear includes shirts, kurtas, and pants. Others include bed sheets, Divan sets and curtains.



: Pochampally design collection for men

: Few motifs of Pochampally are similar to ikkat design of Gujarat



: Collection of handbags made with ikkat



: Collection of ikkat design patterns



: Collection of ikkat design pattern dress material

design patterns

Source: <http://www.dsource.>

Source: <http://www.dsource.>

## CONCLUSION

**Cultural and Craft Heritage Preservation:** The study emphasizes that Pochampalli handloom artisans play a crucial role in preserving the traditional art of handloom weaving. Through generations, these artisans have not only kept the craft alive but have also passed down intricate techniques, designs, and processes that are intrinsic to their cultural identity. This transmission of knowledge ensures the survival of an ancient craft in the face of modern technological advancements.

**Role of Oral Tradition and Apprenticeship:** The primary mode of knowledge transmission among handloom artisans in Pochampalli is through informal education, such as oral traditions and apprenticeship. Younger artisans learn by observing, imitating, and being mentored by experienced weavers. This knowledge-sharing process fosters a deep connection to the craft and a sense of responsibility towards preserving it.

**Sustainability and Economic Viability:** The study underscores that Pochampalli's handloom industry is not just a cultural asset but also an economic lifeline for many families in the region. By transmitting weaving skills to the next generation, artisans help sustain the local economy. This is particularly significant in rural areas, where handloom weaving is one of the primary sources of livelihood.

**Challenges and Modernization:** Despite the continued transmission of knowledge, the craft faces challenges in the modern era, including the influx of machine-made textiles and the younger generation's reluctance to continue the tradition due to its labor-intensive nature. The study suggests the importance of integrating traditional knowledge with contemporary techniques and ensuring better market access for the artisans.

**Role of Government and Institutions:** The study calls for greater support from the government, NGOs, and institutions to help these artisans. This could include training programs that blend traditional methods with modern innovations, promoting Pochampalli as a global brand, and creating better infrastructure for artisans to access raw materials and markets.

In conclusion, the handloom artisans of Pochampalli contribute significantly to the transmission of knowledge, not only through their craft but also as cultural custodians. To ensure the continued survival of this art form, there is a need for greater recognition, modernized training, and sustainable economic strategies.

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